Club Sandwich

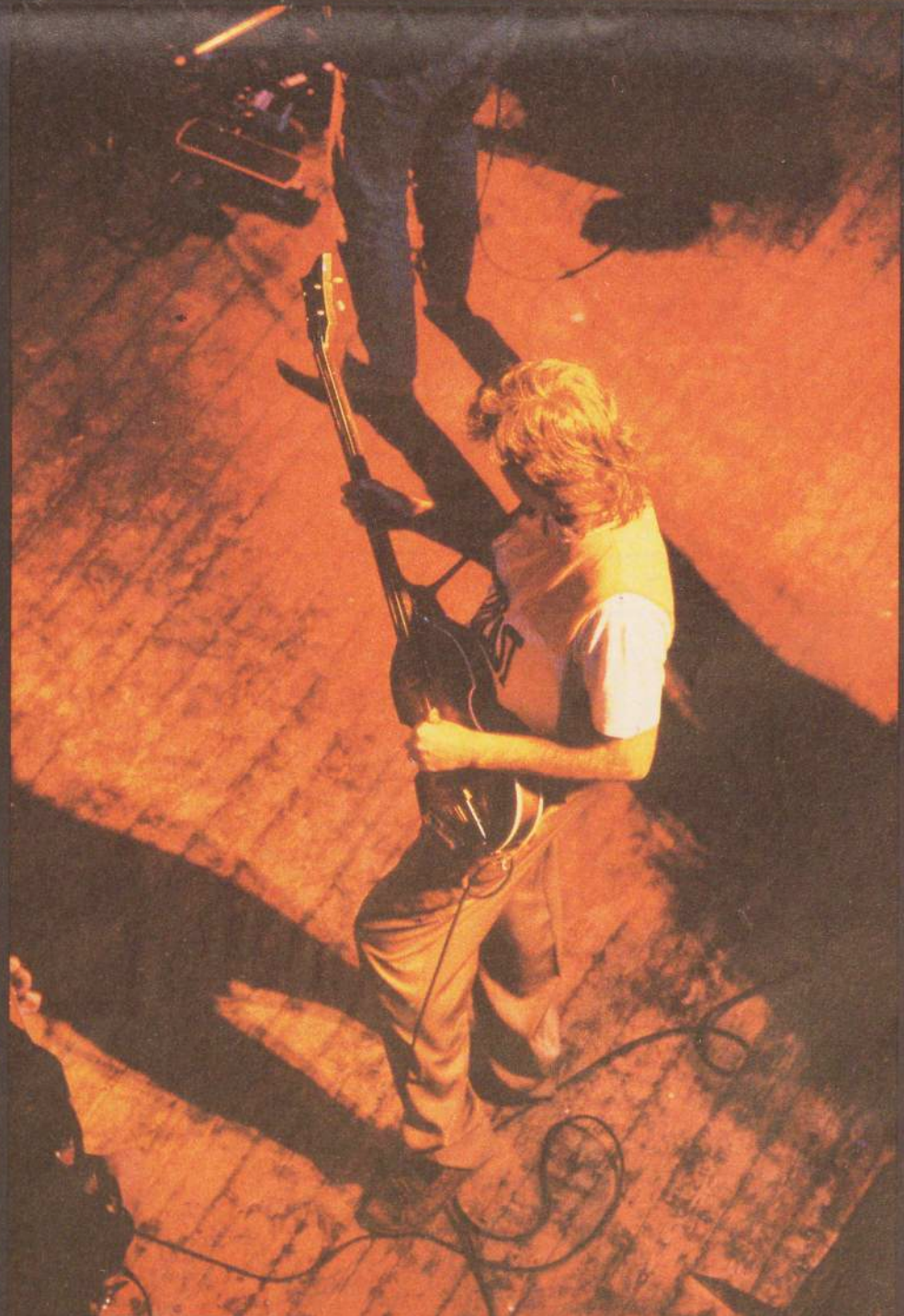
SUMMER 1991 No 58

in this edition . . .

SSHHHH! IT'S SECRET GIG TIME
LINDA'S FOOD LAUNCH
LIVERPOOL ORATORIO
MEET CARL DAVIS
THE UNPLUGGED INTERVIEW
. . . AND MORE FROM THE VIDEO MINE

SECRET GIGS

PHOTO: GEOFF SWAINE



PHOTOS: GEOFF SWAINE & STEVE DOUBLEPRINT

NON NOBIS SOLUM SED TOTI MUNDO NATI

Not for ourselves alone but for the whole world, were we born

The evening of Friday 28 June saw the world premiere of Paul's much-anticipated *Liverpool Oratorio*. It's a landmark achievement, even for so glittering a career. In this feature, Mark Lewisohn charts the course of the project leading up to the big day.

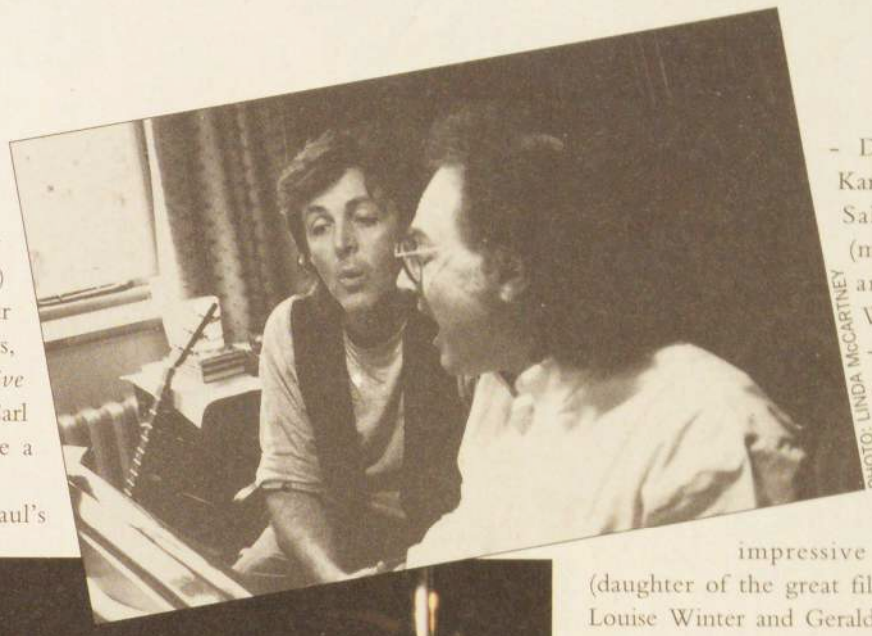


PHOTO: LINDA McCARTNEY

After three years of planning, preparation and writing, Paul's first full departure into the world of classical music has just been unveiled.

In those three years, the project has travelled from a rough outline concept to an impressive eight-movement, 97-minute triumph that befits its two highly esteemed creators, Paul and his symphonic scribe and collaborator Carl Davis. Paul has been involved in classical pieces before - the 'Eleanor's Dream' sequence for *Broad Street* springs to mind, as does his soundtrack for *The Family Way* and, of course, the scores of scores he has overseen for his albums over the years - but he's done nothing on the scale of a full oratorio before. The first three movements are semi-autobiographical, thereafter the scope broadens.

Though it all began in the relatively recent past, the precise genesis of *Paul McCartney's Liverpool Oratorio* is a pretty complicated one - so much so that accounts differ over how the ball came to be set rolling. (It's easy to see how history can sometimes get things wrong.) It actually came about something like this -

● For some years, Linda and Paul have been friendly with Carla Lane, author of those acclaimed BBC sitcoms *The Liver Birds* (remember the theme music by the Scaffold?), *Butterflies, Solo* and, presently, the highly successful *Bread*. As a result of this friendship, the McCartneys guested in a 1988 edition of *Bread*, shot on location in Liverpool and in a London BBC studio (see *CS*50).

● During the shoot, Paul and Linda struck up a friendship with actress Jean Boht who, as Mrs Boswell, is the backbone character of the series. Boht is only Jean's maiden name though - she's married to the classical music composer and arranger Carl Davis and lives in London, not Liverpool.

● Carla Lane then wrote the text for an orchestral concert, *The Pigeon's Progress,* narrated by Jean Boht, conducted by Carl Davis and performed on Merseyside by the Royal Liverpool Philharmonic Orchestra on 7 July 1988. The McCartneys sent a telegram to all three on the day of the premiere: "Here's to you and all the pigeons of the world, Love Paul and Linda". This gave birth to the idea that Paul should be asked to write a piece of music to be performed in June 1991, celebrating the RLPO's 150th anniversary. Paul agreed, a formal commission from the RLPO was forthcoming and he and Carl got down to the first of several drafts.

Of course, the lion's share of those same three years also happened to be occupied by a certain 102-concert, ten-months-on-the-road-plus-rehearsals World Tour, but one could never accuse Paul McCartney of shirking the odd year (or lifetime) of hard work. In between pre-tour rehearsals, the inter-continental jaunts, the production of *Tripping The Live Fantastic* and other tasks, Paul and Carl got together to plan and compose a veritable feast of beautiful music.

Those three years of prep at Paul's studio and Carl's London home were distilled into three days of rehearsals in Liverpool just before this Easter, culminating in a trial recording of the full work during the evening of Wednesday 27 March at the place where the premiere was held - Liverpool's mightily impressive Anglican Cathedral - where, in 1953, one J P McCartney, aged 11, failed an audition for the choir. Ah, but life is full of strange twists and turns!

PHOTO: DAVID MODELL

For this trial recording, the full cast was assembled: four soloists, the 90 RLPO musicians, the 160-strong Royal Liverpool Philharmonic Choir and the 40 neatly-uniformed schoolboys who comprise The Choristers of Liverpool Cathedral. It was a first full get-together of the parties that reunited on June 28 to perform *Paul McCartney's Liverpool Oratorio* to a 2300-strong audience.

Before the Wednesday evening recording, Paul and Carl spent 2½ days perfecting and rehearsing specific elements of the work. With the exception of tenorist Jerry Hadley, the other three main singers - Dame Kiri Te Kanawa (soprano), Sally Burgess (mezzo-soprano) and Willard White (baritone) - were not available for the rehearsals. Deputising for them were the no less impressive Anna Steiger (daughter of the great film actor, Rod), Louise Winter and Gerald Finley; Hadley also stood down some of the time, replaced by Gordon Christie. Dame Kiri did pop along to watch proceedings on the Monday, however, but was suffering from a bad throat so singing was strictly off-limits.

With it being Holy Week, Liverpool Cathedral was an especially busy place during the afternoon rehearsals, since there was no question of denying access to tourists or those wishing to pray. Though the area north of the Nave Bridge was roped off, these visitors were accordingly treated to an exclusive preview of the Oratorio three months before the premiere proper. It was only for the Wednesday trial recording, which took place after choral evensong (following which the Cathedral closes), that privacy could be ensured.

It wasn't total privacy, however. Friends (appropriately, Carla Lane, for one), relations and a BBC film unit formed a small but appreciative audience as Carl Davis picked up his baton and readied the musicians and singers for the recording. Linda sat in the third row, beaming support to her husband - who sat on a high stool a few feet away, adjacent to Carl - taking photographs and being visibly moved by the beauty of the music.

Before the music began, though, Paul got up to speak, offering his sincere thanks to everyone for their hard work and what he called "the very exciting last few days" in which he had seen his "work springing off the page". The speech was a nice, unexpected gesture, clearly appreciated by everyone involved, and it concluded with Paul looking forward to seeing everyone again in June.

The full eight movements then followed, music and words that filled the Cathedral with a rich sound and captivated everyone privileged to be there. Each of the movements has a theme, and it won't spoil things to reveal their titles - War, School, Crypt, Father, Wedding, Work, Crises and Peace. Each is special, different and entrancing in its own way but one feels compelled to single out the seventh

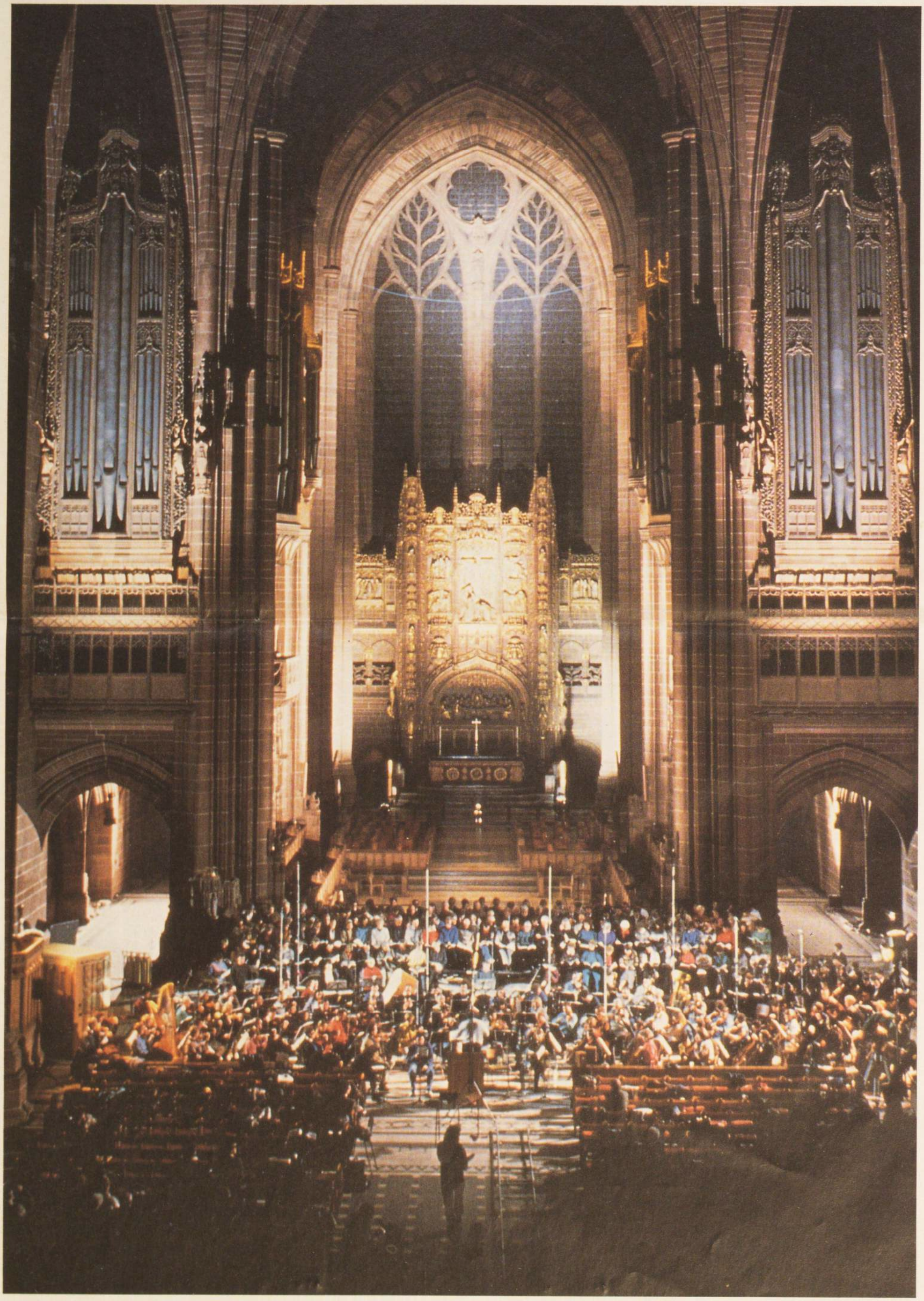


PHOTO: DAVID MODELL

movement, Crises, which is graced by an especially beautiful piece, 'Save The Child', that is so stunning it will make grown adults weep.

Variety is the keynote of the eight movements - at times the Oratorio is reminiscent of a film score, then perhaps something by Rossini then maybe Bruch (which is appropriate, for he conducted the RLPO in the late 19th century). At the same time, though, it's a highly original piece of work, not in any sense a derivative of something else.

The premiere performance of *Paul McCartney's Liverpool Oratorio* was recorded live - an album will follow this autumn - so this full trial run was a vital opportunity to ensure the correct positioning of mikes, the right sound balance and the perfect ambient feel. Producer John Fraser and engineer John Timperley took charge behind the sound desk. For Timperley, it was a second opportunity to work with Paul: 24 years ago, while based at Chappell studio in London, he engineered the Beatles' 'Your Mother Should Know'.

This full rehearsal was also an important event for BBC producer Ann Paul, charged with the job of directing a 60-minute documentary about the making of the Oratorio. (Ann, too, has worked with Paul before, producing the moving 1988 TV documentary *The Power Of Music*, in which Paul was seen visiting the children at the Nordoff-Robbins Music Therapy Centre in London - see CS50.) Her cameras have been following Paul around since the start of the year, filming Carl and him at work, Paul taking a memory lane tour of Liverpool locations, and - especially interesting this - Paul coaching the singers in private rehearsal.

A few hours earlier, during the morning of the trial recording, Ann's film crew were again out and about in Liverpool, taking a bus ride to Penny Lane and shooting scenes inside the now closed and sadly neglected Liverpool Institute school, attended by Paul up to 1960. Her film, co-produced by Chips Chipperfield for MPL and EMI's video arm Picture Music International, will be broadcast by the BBC to coincide with the album release in a few month's time and will doubtless make for essential viewing.

Everyone involved in the Oratorio knows that this has been a remarkable project. Ann Paul describes it as a radical new departure for Paul McCartney - "He's both frightened by it and excited by it at the same time," she says. And world-rated tenor singer Jerry Hadley, who knows a thing or two about the world of opera and classics (he was in a rock band in his youth, too), says that Paul's Oratorio includes some of the most beautiful music he has ever sung and that it will breathe life back into classical music.

There will, naturally, be snooty sceptics who will blather on about the Oratorio being essentially Carl Davis's work, and who will say that, surely, all Paul could have done was whistle or hum a melody for Carl to notate and orchestrate. Nothing could be further from the truth. Though Carl Davis has been a vital part of the project from the start, fully meriting his co-composer status, Paul has enjoyed very much a "hands-on" grip of the Oratorio from concept to completion, contributing ideas and opinions every single moment along the way.

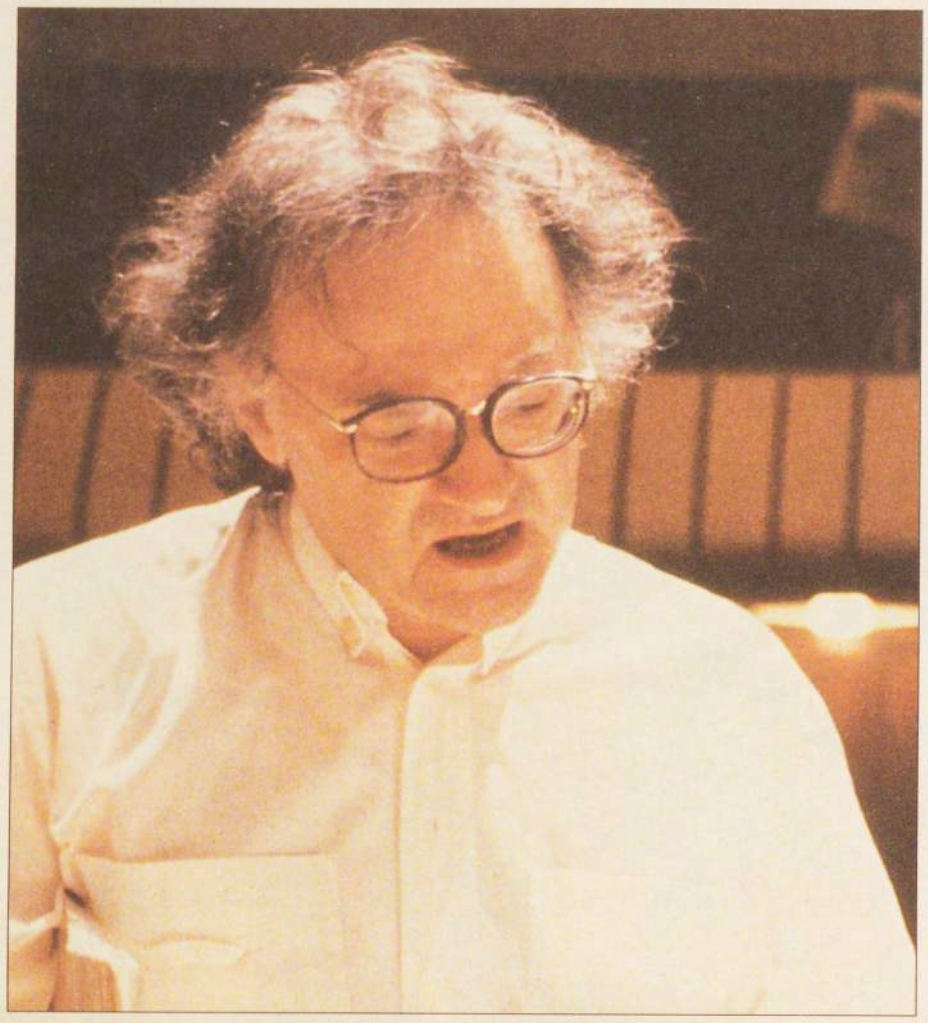
This was clear to see at the Cathedral in March, Paul suggesting late refinements to a violin part here or cello part there, Carl re-instructing the musicians and then nodding to Paul as the change dropped neatly into place, improving still further what sounded pretty perfect to begin with.

Come the album, the video and come the television documentary, such attention to detail and musical beauty will be evident to the world.

Inset: A familiar if cherubic face, fourth left, visiting the Anglican Cathedral, 1953.
Time moves on: Paul with the Cathedral Choristers, 1991

PHOTO: LINDA McCARTNEY INSET PHOTO: LIVERPOOL DAILY POST & ECHO

CARL DAVIS



PHOTOS: DAVID MODELL

Carl Davis, the man with whom Paul has been collaborating these past three years on his *Liverpool Oratorio*, is certainly no rookie when it comes to so-called serious music. His consummate knowledge of a wide range of styles has long marked him out as leader in a field of one.

Though he's lived in London for three decades, Davis is a native New Yorker, born there in October 1936 (which presently makes him 54) and educated at the New England College of Music. But it was to olde England that Davis headed in 1961, when an off-Broadway revue he had co-written transferred to the London stage. Then, when the noted producer/impresario Ned Sherrin (who can still be heard weekly in his delightful Radio Four series *Loose Ends*) commissioned Davis to write music for the BBC's notorious satirical TV series *TW3*, Davis kicked-off a career in London that, for productivity, rivals even Mr McCartney's sizeable canon of work.

The origin of the *Liverpool Oratorio* is discussed elsewhere in this issue, but one of the reasons that Paul was so attracted to the idea of working with Carl Davis was because of a quote that he read which went along the lines of, "It it moves, I'll score it." True Davis quotation or not, it neatly sums up the astonishing career of the American who has been labelled a musical genius on more than a few occasions.

Though he's turned his hand to everything in the past 35 years (his left hand that is: like a certain other musical maestro we could name, Carl is a southpaw), it is perhaps for his work with silent movies that Carl is best known. A contradiction in terms, a music composer best known for silent movies? Actually, no, for Carl has written the music scores for an incredible 23 of them. And he doesn't just write the music: for the five-hour-long restored print of the 1925 epic *Napoleon*, he conducted the orchestra live in the pit at the Empire Cinema, Leicester Square during the London premiere, synchronising throughout with the images on the screen. This awesome task - a triumphant success, incidentally - was, as Davis later rued, "Like standing in dead men's shoes". Acknowledged world leader in the art of so-called Live Cinema, Davis regularly undertakes similar performances in cities the world over and has personally conducted his score for the 142-minute *Ben-Hur* on 35 occasions.

And still his list of credits goes on. Davis wrote the unforgettable music for the 26-part Thames TV documentary *The World At War*, narrated by Sir Laurence Olivier, and for the same company's *Hollywood* series and film *The Naked Civil Servant* (starring another McCartney friend, John Hurt), for the BBC's acclaimed *Hotel du Lac* and Channel 4's *The Far Pavilions*, for movies *The Snow Goose, The French Lieutenant's Woman, Scandal, The Girl In A Swing* and others far too numerous to mention. He's also worked once before with *Liverpool Oratorio* sopranist Dame Kiri Te Kanawa, recording the album *Christmas With Kiri*, a crossover chart hit in 1986.

As one might imagine, time is the only stumbling block in the life of Carl Davis. One recent season saw him conducting orchestras in Manchester, London, Liverpool, Luxembourg, Rotterdam, Baltimore and Munich (where he is principal guest conductor), all the while returning to London to be with his actress wife Jean Boht and two daughters. But podium-stepping does have its compensations - as Davis says, "Conducting live concerts is an antidote to life in the studio, and the feedback from the orchestra stimulates me as a composer". If you're Carl Davis, then, work leads to yet more work. Which doesn't leave much time for professed hobbies reading, gardening and cooking.

Clearly, Paul McCartney could scarcely be holding hands with a better qualified person than Carl Davis as he enters the precarious and slightly daunting world of classical music.

LINDA'S FOOD LAUNCH

Mark Lewisohn reports on a great event in the annals of grocery

The dream finally came true on 30 April, when Linda McCartney's range of frozen foods was launched in style with a presentation and buffet lunch at the Savoy Hotel in London.

Being the wettest April day this century in the south of England, a planned photocall in the leafy Victoria Embankment Gardens, behind the Savoy, had to be postponed. But nothing could put a dampener on the event inside.

It saw a curious blending of rock and grocery worlds: journalists from the music magazines mixing with marketing experts from Ross Young's, the frozen food division of the United Biscuits concern with whom Linda has been working so closely these past two years, conceiving, planning, testing and tasting the six products which hit the British supermarket shelves the first week of May.

Lectern talks from Roger Goldsmith, development director of Ross Young's, and Andrew Simpson, the company's marketing manager, which began the proceedings, were educational, not only for the interesting facts they presented but also for the array of trade-speak dispensed: the audience heard that "the freezer is the pantry of the nineties"; "the frozen food cabinet is one where consumers have a lot of focus"; that because of "the fragmentation of eating occasions...these products are mainstream in terms of their cost to the end user"; there was talk of "brands in the portfolio", "product strategy" and "products that actually offer the same quality of eat".

But amidst the jargon were the encouraging statistics, worth repeating again in *CS*: while four per cent of British housewives (and, to be strictly non-sexist, house-husbands) are already wholly vegetarian and 38 per cent are meat-eaters who, regrettably, have no intention of reducing their consumption of flesh, in the middle there's an incredible 58 per cent, the slightly greens if you will, actively looking for alternatives to, and cutting down their consumption of, red meat. For what's being termed 'The Linda McCartney Range', this is the target group. And targets this big shouldn't be too difficult to hit.

"Linda is obviously a major personality," explained Andrew Simpson. "We do a lot of research amongst housewives and she is actually the leading vegetarian: in excess of 50 per cent of housewives spontaneously say that she's a vegetarian. And she's also seen as a caring mother."

But 'The Linda McCartney Range' is not one of those product lines marketed by a company which has merely bought the right to a person's name and image. As Simpson commented, "Linda has worked very closely with us in terms of the recipe development, and we've had regular meetings. And she's liaised directly with our chefs who have turned the product concepts into actual products."

Linda herself, the full focus of attention for once, then took to the stage for a Q&A session.

'Where will the money go?'

"Into animal charities. We've put a lot into this and we haven't made any money yet. But if we do, it will all go to help life, rather than me."

'Shouldn't we be persuading people to buy fresh fruit and veg rather than frozen foods?'

"Yes, I really believe in fresh produce, but I'm talking now about replacing that hole in your plate. When I cooked meat I bought a chicken breast or a pork chop, and I planned the meal around it. We've gone this way for somebody who wants to replace that bit of meat. During testing, a lot of people actually said, 'Come on, there's meat in here', then once they realised that it's soya-meat, rather than flesh, they couldn't get over the taste. Because a lot of people think vegetarians eat bland food, and that it's boring, and that they'll feel hungry afterwards, so really I'm just trying to show them that you can eat better, in my opinion, and that no animal has to suffer."

This conversion of carnivore to veggie is at the essence of the new product. Said Linda, "I've had letters from a lot of people who worked on the World Tour and who've now gone vegetarian, and they're very proud of themselves. They say how, for example, when they're watching something on telly, for example dolphins being slaughtered, they can see what we've been talking about. Chris McNeill of Ross Young's, who has helped me develop the range - his whole family went veggie after doing this, they thought it tasted so good."

When someone asked Linda if hubbie minded her stealing the limelight, Paul took his opportunity to pop up from the audience and take to the stage too. "It's not really a question of limelight for us," he reasoned. "I get enough limelight, but this is something we've been at for the last 20 years, and it's all just culminated in this. So it's her day. It's great - I like keeping out of the way and giving her a chance." Linda insisted that it's not about publicity anyway, commenting, "I'm really just trying to say to people, Go Veggie. I'd rather not be in the limelight, but the only way to help animals and to help this world is to say something and spread the word. If you Go Veggie it takes probably two months to change over and make life easy for yourself. Once you change, though, life is so much better and you feel better, health-wise, and conscience-wise too."

One bright spark asked if Paul himself had cooked a meal with any of his wife's range. The answer, "Yes", surprised the questioner. "She was late home the other night and, I must admit, I did cook Golden Nuggets in mash, a new creation of mine! It was quite a treat." This from a man who has eaten in the world's top restaurants and hotels.

And it may be only the start. Ever-brimming with enthusiasm, Linda declared, "If people want this range there's millions of things we could do. Personally, I want to totally fill the supermarkets with great healthy food, and close down the slaughterhouses." Read into this an indication that, if the initial batch of six products is successful, as it surely will be, more will follow.

"*Taste it*, and then decide," concluded the mother-of-four cum musician cum photographer cum environmentalist cum best-selling author and now cuisinier. Go on - it must be worth a try.

THE LINDA McCARTNEY RANGE

Lasagne
Layers of fresh egg pasta filled with textured vegetable protein in a bolognese-style sauce topped with creamy bechamel sauce and vegetarian cheese.

Expert's opinion: being a bolognese-based lasagne, it's unique as a vegetarian dish since rival brands have vegetable filling, and which are not so good for it.

4 Ploughman's Pasties
A tasty mix of textured vegetable protein and traditional vegetables encased in light flaky pastry.

Expert's opinion: an excellent dish of a more superior texture and quality than its meat role-model, the Cornish Pastie.

4 Beefless Burgers
A blend of textured vegetable protein, lightly flavoured for that chargrilled taste.

Expert's opinion: hard to differentiate between this and the real thing, except that the Beefless variety is guaranteed BSE free. Perfect for bun-filling.

2 Italian style Toppers
A slice of textured vegetable protein topped with a tomato and herb sauce, a slice of vegetarian mozzarella cheese and encased in a light crispy crumb.

Expert's opinion: the whole range is excellent but this product is the best-acclaimed dish of the lot, comprising a burger-base with a tomato and cheese breadcrumbed topping.

Golden Nuggets
Succulent pieces of seasoned and flavoured textured vegetable protein in a light crispy crumb.

Expert's opinion: will be a real favourite with children, but no less enjoyable for all the family. This is what chicken ought - and used - to taste like, but it's meat-free, of course.

Ploughman's Pie
A tasty blend of minced vegetable protein and traditional vegetables in a rich sauce topped with potato and vegetarian cheese crumble.

Expert's opinion: virtually indistinguishable from a good quality shepherd's pie, but boasting far superior nutritional values.

"Meat free, cholesterol free," LINDA MCCARTNEY.
"Enthusiastically received by the whole of the grocery grade," ROGER GOLDSMITH, development director, Ross Young's.
"Designed to offer a broad-based family appeal," ANDREW SIMPSON, marketing manager, Ross Young's.
"It's definitely thumbs up for Linda McCartney's frozen-food," SIMON BATES, BBC Radio One, 1 May 1991, after an entirely complimentary live on-air tasting of the range with his studio staff.

MINING THE FILM AND VIDEO ARCHIVE

Rather quietly, when he's not been engaged in a myriad other tasks, Paul McCartney has built up a somewhat prodigiously-stocked archive of films and video tapes over the past 20 years. The majority, of course, are song promos, most every classic album track or single from 'Maybe I'm Amazed' on. But there are also featurettes and full long-form projects, not all of which have seen the light of a projector, let alone day. This revival of the *Club Sandwich* series, dipping into the archive, begins with a look at two promos made a full nineteen years apart.

HEART OF THE COUNTRY

From the days when promos were not promos but "clips", and when said clips were shot on film, not video, has survived a charming little 16mm print for this *Ram* album track. Yes, that's right, a promo clip for a track not issued as a single (unless one counts B-sides, that is, for 'Heart Of The Country' served as the reverse of 'Back Seat Of My Car').

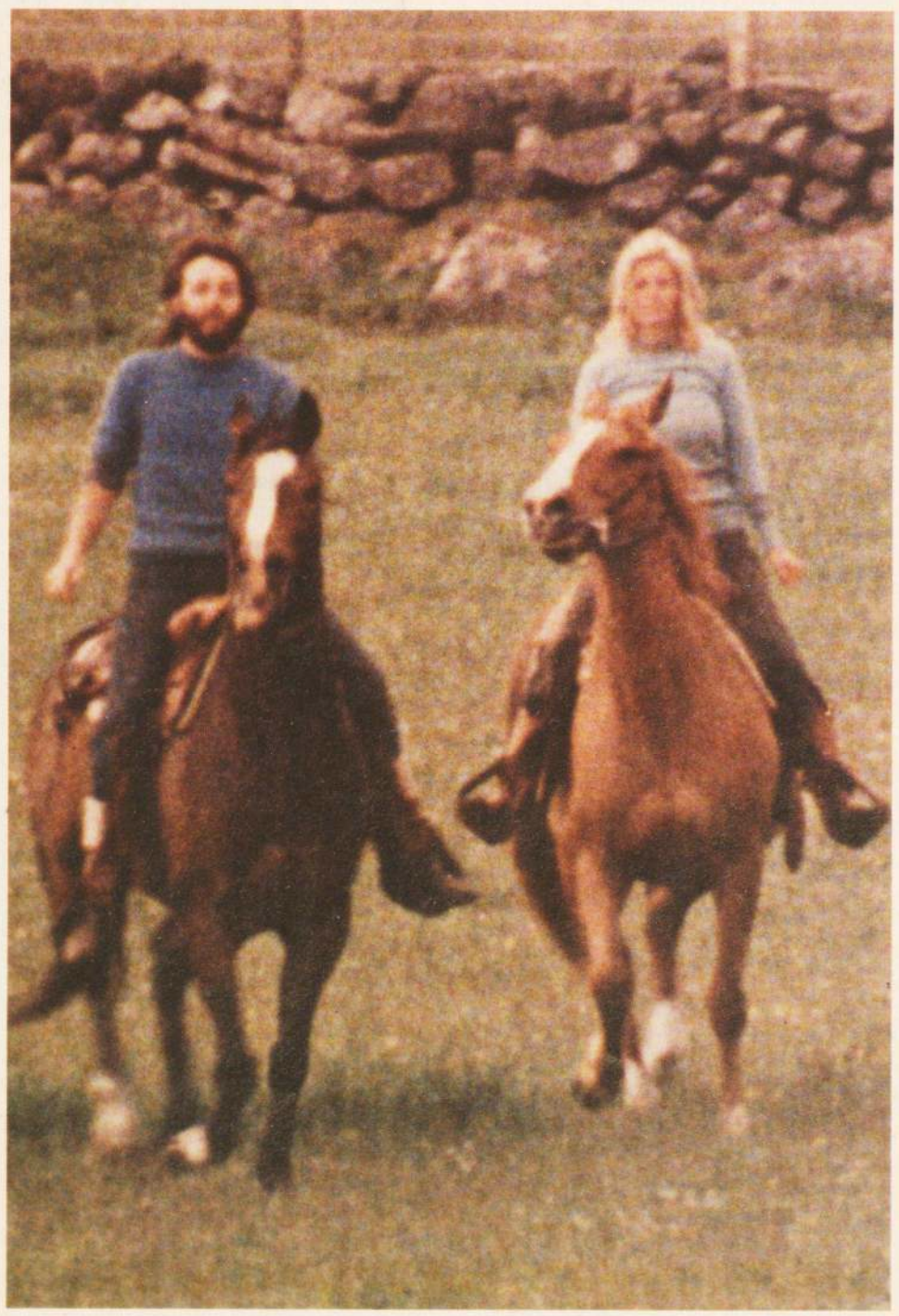
To further emphasise that times do indeed change, back in 1971, *Top Of The Pops* would feature not just rising chart singles but interesting new album tracks. Had you been viewing - and perhaps you were - the evening of 24 June 1971, you would have seen 'Heart Of The Country', and also a film for '3 Legs', sandwiched between Hurricane Smith's 'Don't Let It Die' (appropriate, really, for crooner Hurricane, when he was the less stormy EMI balance engineer Norman, worked the desk on all Beatles recordings up to 1965) and Smokey Robinson's 'I Don't Blame You At All'.

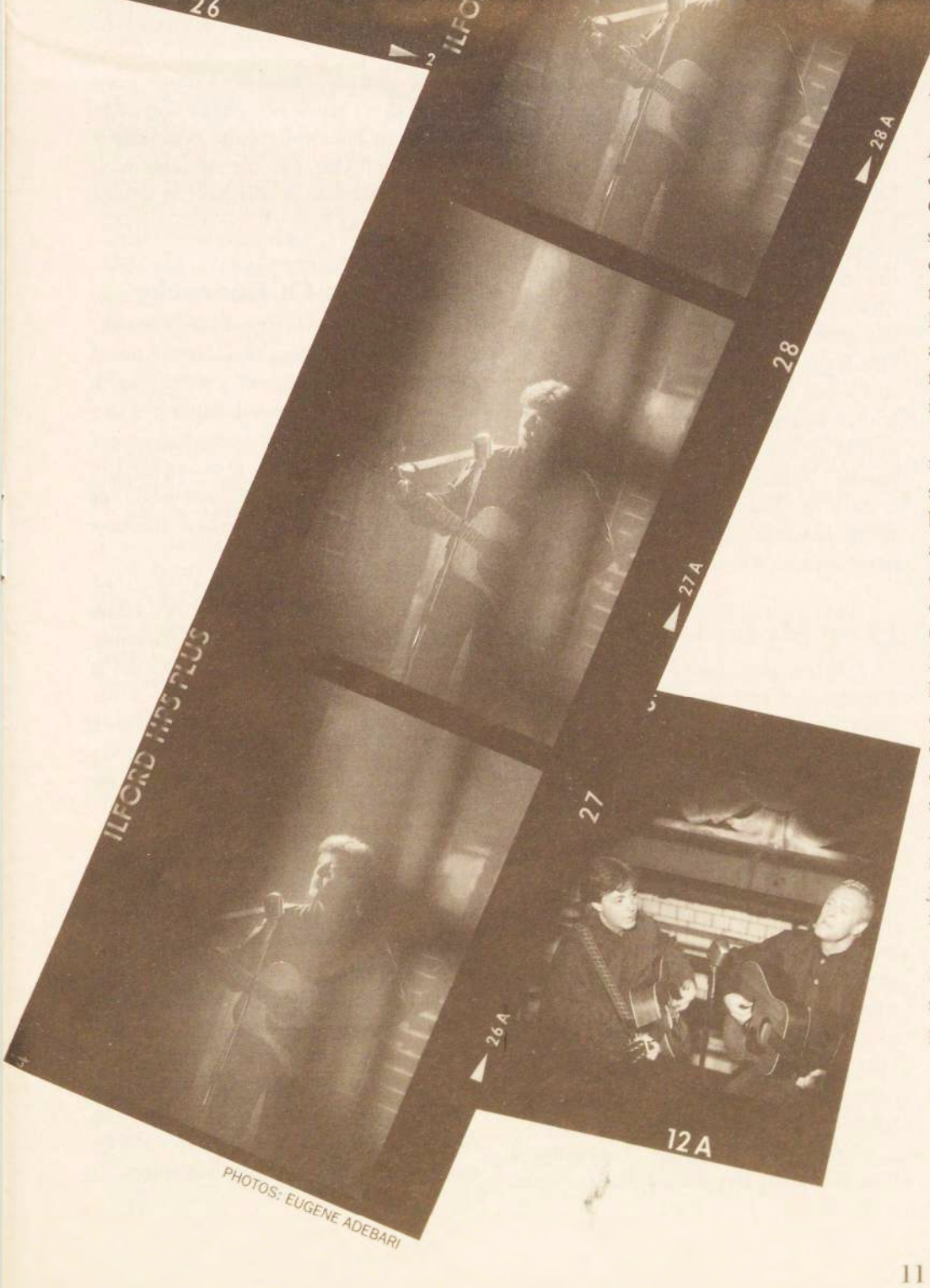
"There was a rush," remembers clip editor Roy Benson, "so I went up to the BBC in person, straight from the edit suite in Wardour Street, and delivered the film to the *Top Of The Pops* office. I was hoping to have a few more days work on it, actually, to do some special optical effects, doubling up images and that sort of thing, but there just wasn't time." Paul hired Benson remembering his sterling and imaginative splicing work on *Magical Mystery Tour* four years earlier.

Produced by Paul and shot mute (ie, without sound) on their Scottish farm just a few days before the *TOTP* broadcast, 'Heart Of The Country' was basically a film of two lovers, Paul and Linda, married but two years, enjoying the freedom of the hills and dunes, nuzzling and holding hands, sauntering on a nearby beach, casting warm glances and galloping their horses up hill and down dale. Linda, actually, was six months pregnant with daughter Stella when the film was shot, and it showed.

At no point in the film did Paul and Linda attempt to mime to the music: the clip was shot purely to back the sentiments of 'Heart Of The Country', which was very much your typical McCartney lifestyle in 1971. "It's what Linda and I used to call our funky period," remembers Paul today. "We were fed up with the fame and the fortune and tried to turn our backs. It kind of gave us a breathing space before starting again. So that was how we thought to do it, just go and have some kids in Scotland, write a couple of little songs about the heart of the country and let someone film it."

Canine students might also be pleased to note the occasional appearance of Martha, her legend well established by this time. Clearly an obedient sheepdog, she showed great interest in the socks and boots flung onto the sand by Paul and Linda prior to paddling into the sea toward the end of the clip, as if she were about to fetch and return said items to their owners.





PHOTOS: EUGENE ADEBARI

ALL MY TRIALS

A lot can happen in 19 years. The charming simplicity of the 'Heart Of The Country' clip could scarcely be more sharply contrasted than by the arty, high-quality video for 'All My Trials', Paul's most recent British single, issued last November. Shot entirely in grainy black-and-white, the promo combined band footage with disturbing scenes of modern inner city life.

So disturbing, in fact, that a minor rumpus was happily stirred up by the socialist *Daily Mirror,* which claimed in big bold front-page letters that the video was an anti-Tory, anti-Thatcher protest - especially as, by a complete fluke, it coincided with her being toppled as Conservative party leader and Prime Minister. It wasn't, actually - Paul wisely keeps his political leanings close to his chest - but it was, most certainly, a comment on the undeniably appalling state of Britain's social services as they presently stand. As Paul said in response to the *Mirror* story, things are quite clearly not right - it's not a question of who's at fault, just that there's a great deal of improvement required, and fast.

The band sequences were shot on Friday 16 November - ten days before the single was released - at the Thames Water pumping station in Kempton Park, a mile or so down river from Hampton Court Palace. But only Paul, Linda, Wix, Hamish and Robbie made the shoot - the band were in between drummers at this point, Blair Cunningham making his debut a month later on December TV appearances.

And there were no smiling faces evident on camera - the traditional 'All My Trials' lyric is a powerful one, and the video carried this over from beginning to end, so sincerity was the order of the day.

Director Nigel Dick, a Londoner now running his Propaganda Films company out of Los Angeles, then took his cameras onto the streets of London and also Huddersfield, in the north of England, to shoot the scenes that are sadly typical of urban life today, with the homeless huddled against the cold, going hungry. Dick then shot some equally telling footage inside the under-funded Alder Hey children's hospital in Liverpool, to which a portion of funds from the *Let It Be Liverpool* gig last June and, indeed, the 'All My Trials' single, were directed.

Because of the supposed anti-Thatcher story, which ran for several days in the press and on national radio, the video was widely screened, successfully serving to simultaneously prick consciences and promote a great new single.

UNPLUGGED

Paul talks exclusively to *Club Sandwich* about how he felt the evening of 25 January, performing an entirely acoustic set for the first time in his career, and he runs through the 17 tracks on the new limited-edition album, *Unplugged: The Official Bootleg*.

PHOTO: PETER MOUNTAIN

"I like any excuse to loosen up, and one of the attractions of *Unplugged* was that it was so loose. A lot of people liked the very informal, intimate atmosphere. I did - in fact, I was a bit surprised at how intimate and how informal it was. It was fairly nerve-wracking, though, not plugging into amps after all those years, using mikes for the guitars. It's a completely different discipline - if you turn around to look at the drummer, the guitar sound goes.

"We may well put some acoustic stuff into the next tour. A lot of people said that their favourite bit of the 1976 Wings tour was when we all sat down for the acoustic set. For *Unplugged* we stood up, because we had sat down in 1976. Next time, we'll be hovering above the audience.

"To me, the *Unplugged* set was the nearest thing I've done to a pub gig for a long time. And in my particular case, as I'm not a black blues singer from the '50s, my stuff tends to have more humour when it gets like that. But I feel more comfortable not being serious. The breakdown at the front of 'We Can Work It Out' was hilarious. It's like something from a blooper tape. The album has that element to it, and I'm really glad we did it."

Be-Bop-A-Lula

"I had a friend at the Liverpool Institute called Cass, and he was in a group called Cass and the Cassanovas. He was one of the first guys I knew who got into it semi-professionally. The rest of us played around in our houses, and learnt songs, but he was on a Jim Dale Skiffle Contest at the Liverpool Empire, and me and some other guys from the school went to support him. They came second or third. He was the first rock idol to come from our midst! And at school one day he said, 'There's this great record by Gene Vincent, called "Be-Bop-A-Lula"', so I wrote it down and went to Currys record shop after school and ordered it. That record is purple in my mind, the whole song is purple, because of the purple Capitol label. It was a 78. We threw that into *Unplugged* at the last minute: I started doing it at rehearsals and Wix really liked the idea."

I Lost My Little Girl

"Anything that I had written on an acoustic was considered. Like 'Mother Nature's Son', which we also thought about for *Unplugged* but just didn't fancy in the end. And 'I Lost My Little Girl', the first song I ever wrote, at 14, was written on the guitar. After that I wrote 'When I'm Sixty-Four', but that was on piano. 'I Lost My Little Girl' is a very innocent little song - G, G7, C - but quite interesting because the chords go down as the melody goes up; it's a clear musical trick, but it's also interesting to see such ideas around in my first song."

DID YOU SIT DOWN WITH A PEN AND PAPER AND TRY TO THINK OF ALL THE SONGS YOU ASSOCIATED WITH ACOUSTIC?

"Yes, with the band. I mentioned 'San Francisco Bay Blues', for example, and Robbie liked that one, so that was in. And, as I say, we also tried 'Mother Nature's Son' [in rehearsal] but I just didn't enjoy myself, so we grabbed something else instead. We wanted to enjoy ourselves. 'Junk', for example, came out of the blue, no particular reason. We tried a lot and the ones that felt better went onto the final list."

Here, There And Everywhere

"John and I were particular fans of songs with little Cole Porter-era preambles, and we put them into a few of our own. 'Girl Of My Dreams', one of John's favourite songs from early on, had a long preamble before it got into the song. So 'Here, There And Everywhere' was going to have a preamble; in fact, it's only a short one ['to lead a better life...'], but it's nice to have those little bits that don't happen anywhere else in the song.

"When people have asked what my favourite song is I've often listed 'Here, There And Everywhere'. There are some nice chord changes and clever little ideas. It ends on a major chord that you don't expect, and there's a real nice key change that George Martin suggested in the middle, to go into the solo. I think that's why jazz people picked up on it. I like the words, too."

WERE YOU AWARE, WITH *UNPLUGGED*, THAT IT WAS ANOTHER ONE OF THOSE SONGS THAT YOU HADN'T PERFORMED LIVE BEFORE?

"My career's funny. I don't keep track. I don't know how many songs I've written, for instance, though obviously it changes each year. So, in the same way, I'm pretty vague as to whether I've done a song live before."

Blue Moon Of Kentucky

"I originally heard the Elvis version, uptempo and echoey, then later I heard the Bill Monroe original, a slower waltz version, and loved his nasal delivery. I also saw him doing it on telly, in America, a couple of times. So I thought, for *Unplugged*, that it would be nice to do his version first and then go into the uptempo Elvis one.

"It's a song from way back that I had confidence in singing, and that's often enough to choose it for an act. It's funny - I never meant to record it, but I did it on the early Wings tours, which we recorded, and now this, which we've released, and it's become a bit more important than I intended it, really. But that's OK."

We Can Work It Out

"When I think acoustic, as I did for *Unplugged*, I tap into a whole other pool of numbers that I wouldn't think of on electric. I actually wrote 'We Can Work It Out' on an acoustic, at twice the speed, like a country and western song. It was nice for *Unplugged* because Wix could play the harmonium lines on his accordion. And I hadn't done it for a while - 1965 - and that's a while, in anyone's language."

San Francisco Bay Blues

"This one was by Ramblin' Jack Elliott - I had the record somewhere - and I think George Harrison used to do it. I nearly did 'Bearcat Mama', too, with those old-fashioned chord changes. 'Your Feet's Too Big' by Fats Waller was in the same vein: it was just a bit of laugh. If a gig got a bit serious you could do 'Your Feet's Too Big'. The kids at the Cavern used to like it, it was a popular request with the girls.

"So if I've got an acoustic guitar in my hand, I tend to play certain types of songs. It all comes from playing to my own kids, although there's a slightly different set of songs that I have for them. They used to ask me to play guitar when they were going to bed and I'd just sit there for five or ten minutes, to send them to sleep, playing things like 'Cut Across Shorty', the Eddie Cochran song, which I nearly did for *Unplugged*. I have a little batch of songs like that, for kids or for when I'm on my own or at a party, and they tend not to be songs I've written but from my teenage years, when I used to sit at home and practice. I used to learn 'Pink Champagne' so that if anyone asked if I could play a solo, I'd say, 'Well, do you know "Pink Champagne"?' They're little relics from my teenage years, really."

I've Just Seen A Face

"It's a nice easy song to do, if I can get the words in the right order. There's a torrent of words to get out. It's fast but it works at that speed, because it's sustained."

YOU DID IT ON THE 1975/76 WINGS WORLD TOUR AT A TIME WHEN YOU WERE BARELY TOUCHING BEATLES SONGS, AND PEOPLE REALISED THEN THAT PERHAPS THIS WAS A SPECIAL SONG FOR YOU.

"It wasn't that so much, but if I was going to do Beatles songs, I would do lesser known ones. Now, with so much water under the bridge, I feel comfortable with any of them. The old troubles no longer apply, they're just songs now, nice songs, that I enjoyed recording, like doing and people like hearing."

Every Night

"This was really nice to do on *Unplugged*. I always enjoyed 'Every Night' and particularly associate it with first being with Linda. I remember sitting outside a Greek villa on a lovely night and playing it [in 1969]. Phoebe Snow did a great version, because of which a lot of people don't know it's my song. I like that: it suggests that the song is strong - it's not just my voice or personality that helped, somebody else can get some emotion out of it, too. But I suppose, in a way, I wanted to reclaim it.

"We all enjoyed playing it, and got the idea for the *a cappella* singing, which worked very well in the small TV studio. It's a good trick for live work: anybody who stops their song and sings it *a cappella* always goes down well. So I really liked doing this one, although, of course, I sang the wrong words, which is a feature of the *Unplugged* album!"

She's A Woman

"This song reminds me of Abbey Road Studios. I love the simplicity of the Beatles' recording, John's off-beat guitar going with the snare. It was the first time we ever did that, a very effective trick, because the bass is then completely free. And it has strange little lyrics, 'she ain't no peasant...don't give me presents'. Weird.

"I suppose it was my first attempt at a blues song. Good blues songs are the hardest songs to write, really. It was great fun, having loved all the black stuff, to suddenly be able to do things like 'She's A Woman' and 'I'm Down'. We were the white boys but we felt like we were almost in there. Then, when Wilson Pickett or Ray Charles would cover something, it was like the ultimate accolade, because that's where we got it from. We loved the black guys so much. Still do.

"For *Unplugged*, we did 'She's A Woman' in a lower key, so it's a more laid back, country version. The Beatles' version was more wiry."

Hi-Heel Sneakers

"'Can I Get A Witness', 'Hi-Heel Sneakers', 'I Heard It Through The Grapevine' - I think of all of those early Motown-type songs in one great rush. There was no particular reason to do it on *Unplugged* other than that I just thought of it one day. What I like about it now is that sneakers are so in vogue - Reebok, Nike, Air and the others - so I think the idea of 'Hi-Heel Sneakers' is a very funny one, this year particularly. They should bring one out, a sneaker with a built-in heel! And I love all those black lyrics, 'A wig-hat on your head'! Like in 'Crackin' Up' - 'I spoiled you woman a long time ago!'. Very chauvinist stuff."

And I Love Her

"This is a pretty early one. I was living in London when I wrote it, and I had the last verse first, 'Bright are the stars that shine, dark is the sky'. And then I got this idea of 'And I Love Her' as the title, which was great. It was like, what came before it? I got on the bus...and I love her? There was something literary about that, which was nice. It's a very, very simple tune, so this time, just to change it, I asked Hamish to sing the melody and I sang the falsetto harmony above him. It's a song you can do lots of ways."

That Would Be Something

"This is a little song from when Linda and I were getting together, a simple little thing that I used to jam. I recorded it all on my own for *McCartney* and heard it again a couple of weeks before the *Unplugged* show and thought that it was nice. And I was looking for something a little bit bluesy so that Robbie could play slide and Hamish could harmonise. It worked quite well. There's no lyrics, really: hippies and the rain, a very '60s idea, very peace and love.

"There are other obscure songs of mine which people say are their favourites. People occasionally mention 'Waterfalls', 'Little Lamb Dragonfly' and 'Long Haired Lady' to me, and Liza Minnelli said that 'Maybe I'm Amazed' was her favourite. One of the complaints on the World Tour was that we didn't do enough Wings or solo stuff, like from *Ram*. There are some good songs from those times. In a way, I feel that it's my undiscovered work, because it got so criticised that it's kind of good, really. There's still quite a bit of delving to be done, actually, even among the mainline things - like 'Ob-La-Di, Ob-La-Da', which would go down well on stage. And the guys are suggesting that 'I'm Down' would be nice to resurrect. I'm very lucky to have this much material to mess around with."

Blackbird

"It's always good to have a little party piece. Robbie and Wix know all the sports themes - *A Question Of Sport*, *Match Of The Day*, the cricket - they can play all of those. You learn these fun things: the Beatles used to do 'The Harry Lime Theme', I had 'Pink Champagne' and George and I used to do a cod Spanish guitar thing, a Bach melody or something, so that if anyone ever started talking seriously about the guitar, or classics, George and I would play this piece. And some of the ways we played it started me writing 'Blackbird'. It's two notes all the time. Once you know those two notes and where they go it's actually quite easy to play, though it looks slightly complicated. Some guitar players like 'Blackbird' - I remember Gregg Allman saying that it was clever - and it came from the cod Spanish thing.

"With 'Blackbird' I was thinking of a black girl, though I never made it obvious because I always liked the ambiguity. The Beatles had quite a few black fans and we always liked that. I'm always pleased to see black people in the audience, the more the merrier for me. So 'Blackbird' was a little bit like that - written to black fans in the civil rights movement: one of these days you'll be free, this is the time to take these broken wings and fly. All of us were keen civil rights supporters."

Ain't No Sunshine

"I wanted Hamish to do something, and during a break in jams we often swap around instruments - I get on drums and Hamish might start doing 'Ain't No Sunshine'. It was good fun, doing it on *Unplugged*. Any excuse to be loose, as I said before.

"I like playing drums, I have a reasonable feel, though I'm not a good technical drummer. But as Elvis Costello told me recently, not many people have got feel. So I thought, right then, I'll play on telly!"

Good Rockin' Tonight

"This goes right back, it's one of the pre-pubescent ones. I never really learned the words to it and don't even like it when I get the words, they spoil it for me. It's a memory thing, a nostalgia trip, from the days when I wanted to sound like Elvis. I always wanted to sing like Elvis, like a million other kids, then I found my own voice in the middle of Elvis and Little Richard. There I was, sandwiched. And 'Good Rockin' Tonight' is just a nice little rocker, the Elvis version. I always liked the line 'Meet me behind the new barn'. Now, being a farmer, it's even more amusing. You never saw a barn in Liverpool, now I've got one! It was nice to think of those country guys meeting girls behind the barn, having dances in the hay. It was part of a culture we felt was very romantic. I also liked the line 'Do you no harm' - C&W is very weird: the fact that she might be thinking that her boyfriend might do her harm, behind a barn: it's a very weird scenario. So it fired our imagination, all those things we couldn't understand.

"Beatles song titles were always great. You totally remember the song by the title - they just work, they were like film titles, which is why people still use them for articles, films and TV. And John and I got it from looking at America. 'Quarter To Three' by US Bonds was the big one: we used to think, how can he get a song out of that? Chuck Berry was great like that, too, I really love his poetry. 'Motorvatin'' - very hard to find an English equivalent to that. Alabama. Georgia. That's why I was able to put Georgia into 'Back In The USSR', because there are certain words that just make it. Chuck Berry was full of them - 'Brown-Eyed Handsome Man', just so clever. It comes naturally to black writers, like rap. It's very genuine."

Singing The Blues

"To me it's Guy Mitchell and Tommy Steele, even though there's been a more recent hit. It's a very simple song to do, one of the ones I'd sing to the kids.

"I recently met Jonathan Routh when I was on holiday in Jamaica - he used to be the *Candid Camera* man - and he paints now, lives in a place without electricity, and he takes in all the local kids, like an orphanage. We were sitting around his kitchen table and I was tuning his cook's guitar, so - being left-handed - I turned it upside down. You have to play simple songs if it's upside down, and I started playing 'Singing The Blues' and Jonathan said to all the little kids, 'Now you listen to this! This is a good one!', because it excited him from the Tommy Steele period. That really pleased me. I thought, yes, this *is* an important song in our lives."

Junk

"Linda was very helpful, because she used to say, 'I love to hear you play the guitar'. I was no longer sitting in a room on my own, like I used to be. So I'll strum along when I watch telly. 'Junk' came along that way. Handlebars, sentimental jubilee, jam jars: I like images like that. There are certain words you like. I always used to say that candlestick was my favourite word. Certain words either make colours in your head or bring up a feeling. So the song was a pot-pourri of nice words that I had to make some sense out of, so it was 'buy buy, sell sell, Junk says the sign in the yard'. To lump it all together I got the idea of 'Junk'. It was a nice way to write a song. There was also the 'Singalong' instrumental version, influenced by Phil Spector's technique of taking off the lyric for a B-side and calling it 'Singalong'.

"For *Unplugged*, I thought it would be nice to do a little instrumental, so I reminded the guys of it. It worked nice on the show: they used it as the playout and rolled the credits over it."

More Elvis

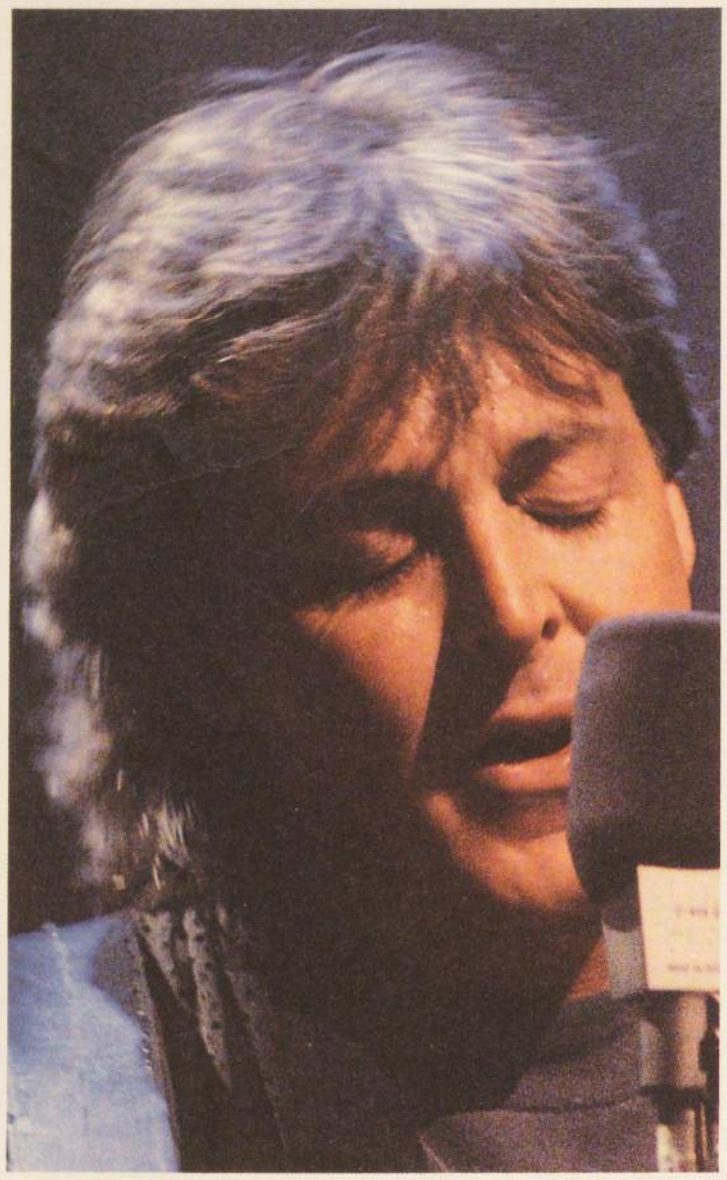
The twin Macs have been at it again. After a couple of years' silence, two more songs from the songwriting collaboration sessions between Paul and Elvis Costello, to be credited for all the world to see as McCartney-MacManus, are now available. The tracks appeared on Elvis's new album *Mighty Like A Rose,* issued worldwide in mid-May.

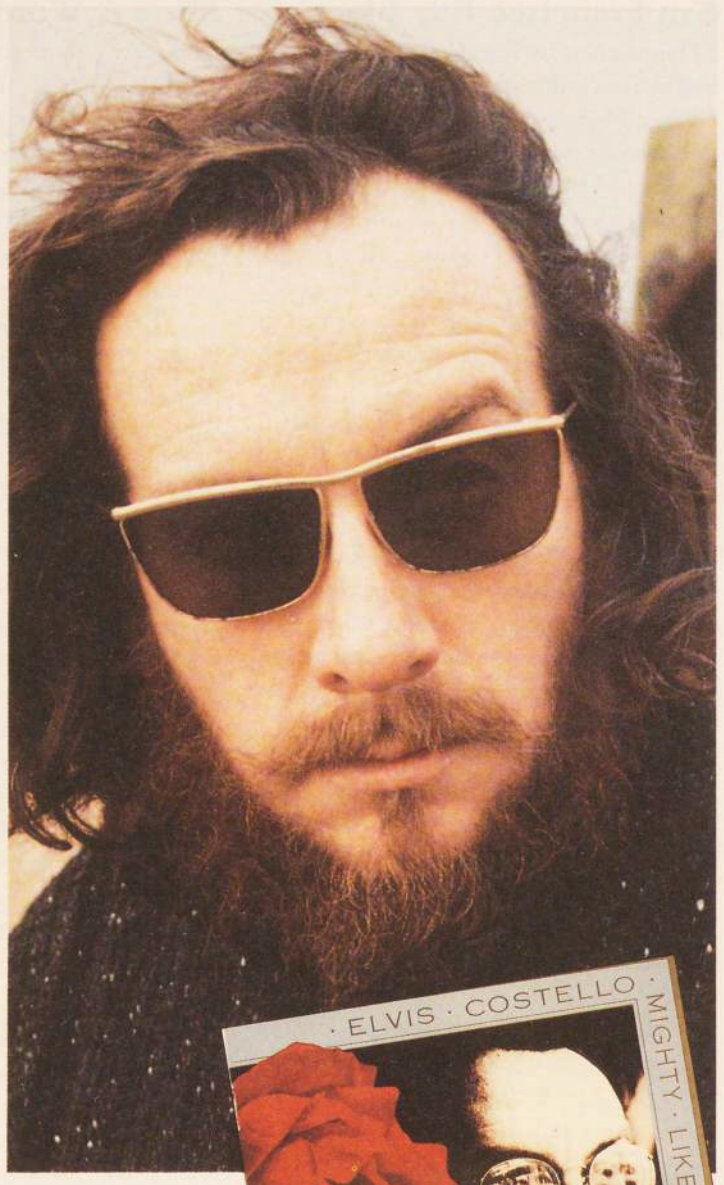
The two in question are 'Playboy To A Man' and 'So Like Candy', and both stem from Paul and Elvis's original get-together in late 1987. (Elvis actually performed 'So Like Candy' during his 1989 US concert tour.) Both are genuine 50:50 efforts, crafted after the two men had become acquainted with each other's style by "fixing" some songs already partially completed by one or the other, such as Paul's 'Back On My Feet'.

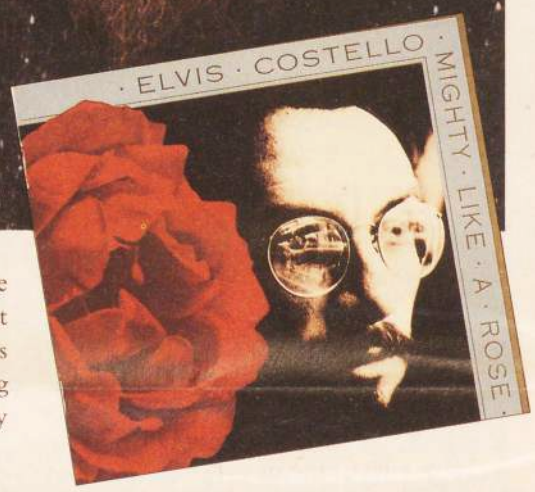
The release of these two brings to nine the total number of McCartney-Mac Manus compositions currently available...

Paul has issued:
'Back On My Feet'
'My Brave Face'
'You Want Her Too'
'Don't Be Careless Love'
'That Day Is Done'

Elvis has issued:
'Veronica'
'Pads, Paws And Claws'
'So Like Candy'
'Playboy To A Man'







Though we could never advocate home-taping, if you've already legitimately paid good money for all of these songs, it could be quietly suggested that these nine, well sequenced, would make a handy Paul *McCartney And Elvis Costello* cassette for the car...

Perhaps, though, such an exercise should be held off a while longer - for just before last Christmas, Paul and Elvis resumed their work together, co-penning a further cache of new material that may see release on Paul's next studio album.

AND IN THE GREEN CORNER

TO INTRODUCE OUR NEW, REGULAR FEATURE ON GREEN ISSUES WE CONTINUE OUR VEGGIE THEME FROM THE LAST *SANDWICH*.

PETER HUDSON, A VEGETARIAN FOR MANY YEARS, HERE PUTS A CLEAR CASE FOR A HEALTHY LIFE WITHOUT FLESH

Vegetarianism dates back many thousands of years. Man at one time was most certainly fruitarian (nuts and fruits), however during one of the glacial periods in the earth's history, plant life became difficult to find under the ice and in order for man to survive he became a hunter. But in the present day, there are very few areas of the world where a hostile environment necessitates man to slaughter innocent creatures in order to sustain himself.

The highest degree of physical well-being can be obtained on a balanced vegetarian diet. Many athletes have proved this over the years. They have not had to take animal flesh in order to achieve their records.

In most parts of the world, plant food is in great abundance and variety, yet the cruel and senseless acts of aggression against the animal kingdom continues unabated. The frustration, terror and pain suffered by billions of creatures yearly in factory farms and slaughter houses is a sad indictment of modern civilization.

The production of plant foods only requires about half the land of that for the production of animal foods. In the face of possible widespread hunger owing to the population explosion, the time might come when necessity demands a return to the vegetarian diet by most of the world's people.

Anatomically, man does not resemble a carnivorous creature, who has a short intestine for rapid elimination of decomposing flesh and an excess of hydrochloric acid to break down its harmful toxins. Carnivorous creatures also have teeth or fangs designed for tearing flesh, and savage, sharp claws, while the hydrochloric acid is present in ten times greater quantity than in a human.

No, man more closely resembles the relatively frugivorous great apes. These vegetarian animals have long bowels for digesting the vegetable foods and their teeth and jaws are designed for chewing, not tearing. The enzyme vitalin is present in the saliva for the primary digestion of starches.

Cancer, cardio-vascular disease, strokes, arthritis and mutiple sclerosis are more prevalent in flesh-eating communities. I must stress the point that flesh is not just protein but contains putrefying matter. The cellular waste of the slaughtered animal, purins, and other toxins, even if the animal was not sick when it went to the slaughterhouse, can be responsible for these killer diseases. Meat is therefore in the first state of rigor mortis. It is the begining of decomposition of the tissues, which means that fresh meat from the butcher is dead flesh and not fresh at all. To cope with meat we must cook it, since otherwise it would putrefy in our long slowly-moving intestine, and we must use an additional digestive process to produce ferments and acid, capable of digesting our own flesh, which can lead to ulcers in the stomachs and the duodenum.

However, we can digest plant food easily, regularly and in quantity. We even depend heavily on its fibre content and bulk to convey all other matter through our long intestines and provide the most appropriate climate in them for digestion. Things go rapidly wrong if we miss a regular dietary routine of cereals, grains, vegetables, fruits, pulses, legumes etc.

Meat can never be obtained without injuring creatures. We should consider the cruelty of fettering and slaying corporeal beings. He who permits the slaughter of animals, he who cuts up, kills, buys, sells, cooks, serves flesh is a slayer of animals. All creatures should be treated as ones self and should be protected as such.

Until we boycott flesh we are each one of us contributing to the continued existence of slaughterhouses and all the other cruel practices associated with the rearing of animals for food.

WRITE AWAY

Q

I first learnt of the Fun Club from the message on the back of the *Red Rose Speedway*, in 1973. But my copy also carries what appears to be another message, in Braille. Am I right, and what does it say?

Annie Beach, Letchworth, England

It is indeed Braille and is a "We love you" message from Paul and Linda to Stevie Wonder. Subsequent re-pressings of the album, and the CD, don't have it.

Q

Watching the BBC's annual *Children In Need* telethon a couple of years ago, I heard someone say that Paul was involved in the making of that year's theme song. But I could find nothing about it in the press or in *Sandwich* - was it true?

James Dudley, Wilmslow, England

Yes - Paul helped out with the song for 1988, titled simply 'Children In Need' and performed by a trio, Spirit of Play, one of whom was keyboard player Nicky Hopkins. (Nicky's association with Paul stretches from 1967, when they both guested on the Rolling Stones' 'We Love You', to his piano contribution to 'That Day Is Done' on *Flowers In The Dirt*.) Paul co-produced the song with Spirit of Play and also played bass on the track, issued as a single by a small, independent label, Release Records (number KIDS 1988). It's no longer available, though.

Q

Several of Paul's recordings have come out only in England - of these, I have long been intrigued by one called 'Zoo Gang', supposedly a film theme. What was this?

Alex Larson, Topeka, USA

Starring John Mills, *The Zoo Gang* was a British TV series about some WWII French resistance fighters who reunite 30 years on to tackle crime in Europe. It ran for six weeks from April 1974. The series was made by Sir Lew Grade's ATV company, and Lew invited Paul to write the instrumental theme music; his recording then came out as the B-side of the 'Band On The Run' single in June 1974. Although the TV series was broadcast in the States, the track was not issued there, the US BOTR 45 featuring '1985' on the reverse. But, thanks to Paul's policy of including bonus tracks with CDs, the track IS now available again, and worldwide this time, on the *Venus And Mars* CD.

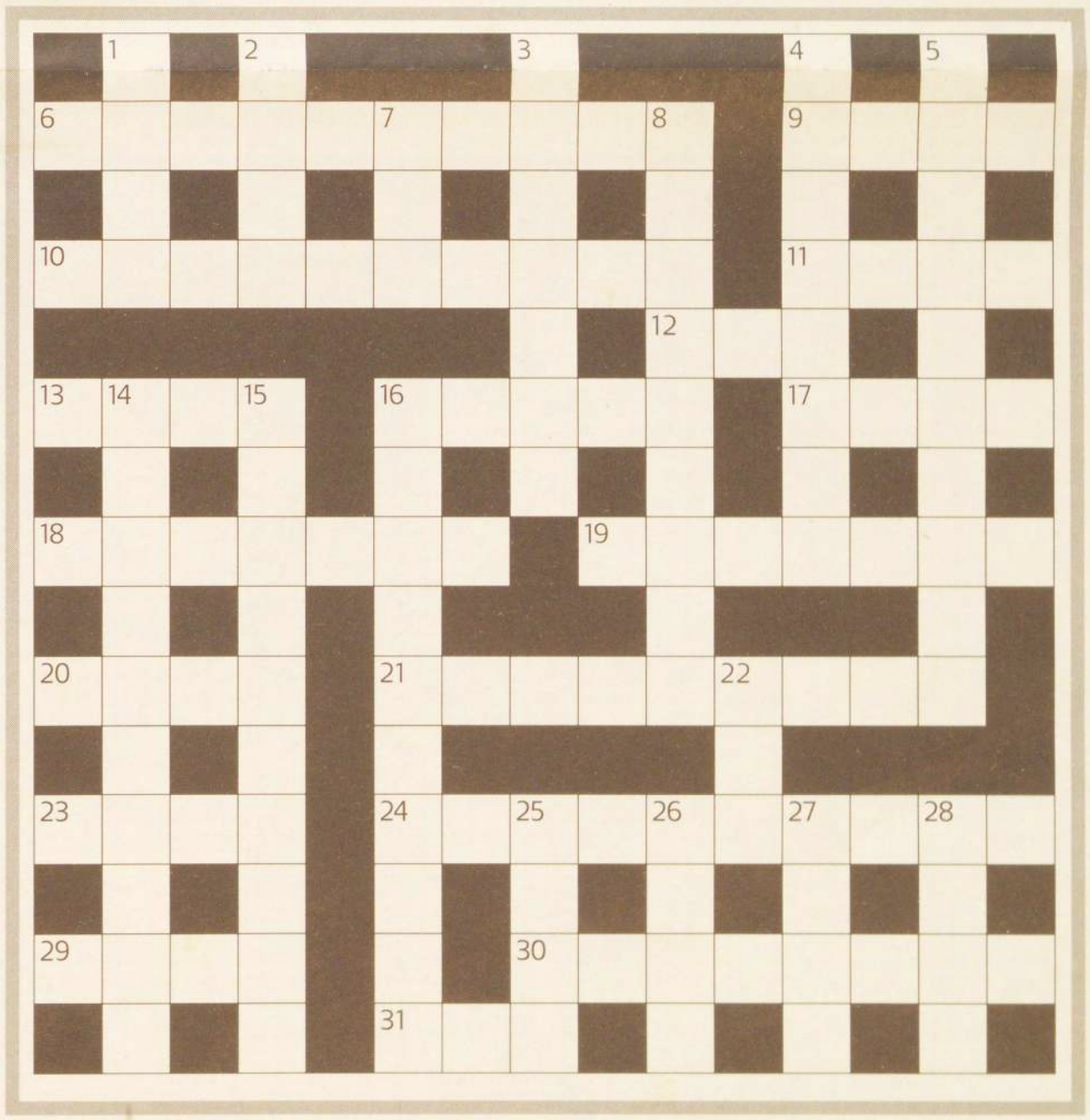
IF YOU HAVE A QUERY THAT YOU'D LIKE ANSWERED ON THESE PAGES, SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND.

USE POSTCARDS ONLY PLEASE, MARKED 'WRITE AWAY' IN THE TOP-LEFT CORNER.

WE REGRET THAT WE CANNOT RESPOND TO QUERIES OUTSIDE OF THIS COLUMN.

LIVERPOOL CROSSWORD

Regular *Sandwich* crossword compiler, Bert Danher, has concocted this special Scouse puzzle to celebrate the premiere of Paul's *Liverpool Oratorio*



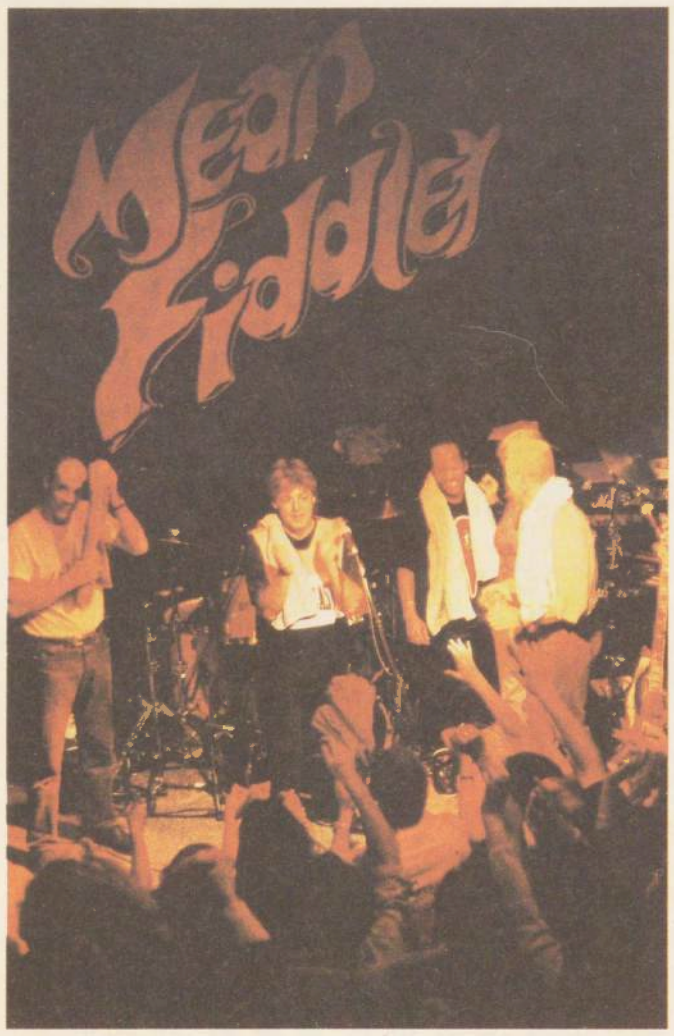
ACROSS

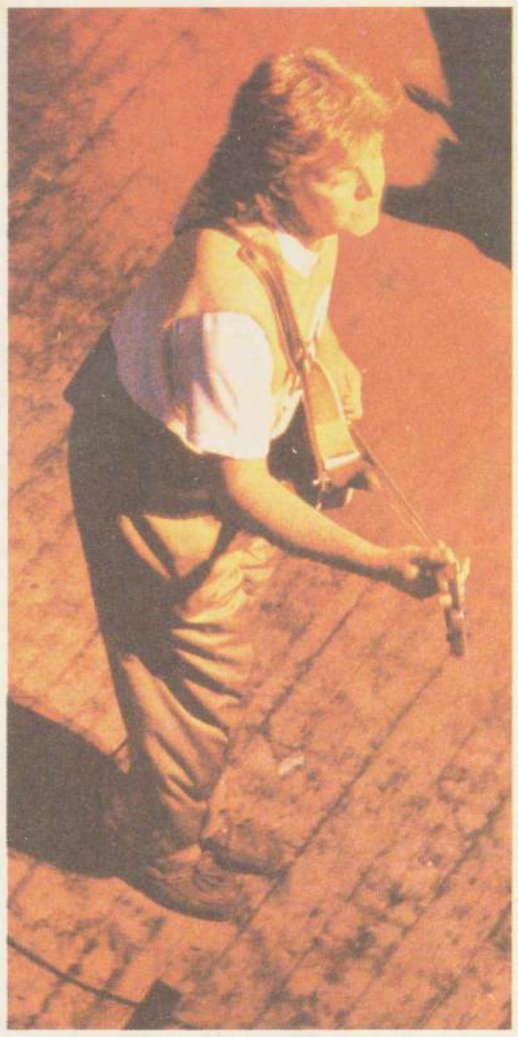
6 "____Fields Forever" (10)
9 Track which ends in Lime Street station (4)
10 Equine events seen at Aintree (5,5)
11 Spruce, for example, taken from Wavertree? (4)
12 How many cathedrals has Liverpool? (3)
13 Sign of a healing wound (4)
16 Site of Liverpool's airport (5)
17 Richard Starkey's unfinished call? (4)
18 Football team which plays at Goodison Park (7)
19 Daft (like the words on a studio prompter?) (7)
20 Gaelic language in the middle of the Mersey? (4)
21 Where 5 down is housed? (5,4)
23 Play parts in the Playhouse (4)
24 Riverside wharf which houses the Beatles Exhibition Centre (6,4)
29 'Dicey' way for kids to get home on board? (4)
30 Someone travelling to 10 across? (8)
31 Blue, unhappy (3)

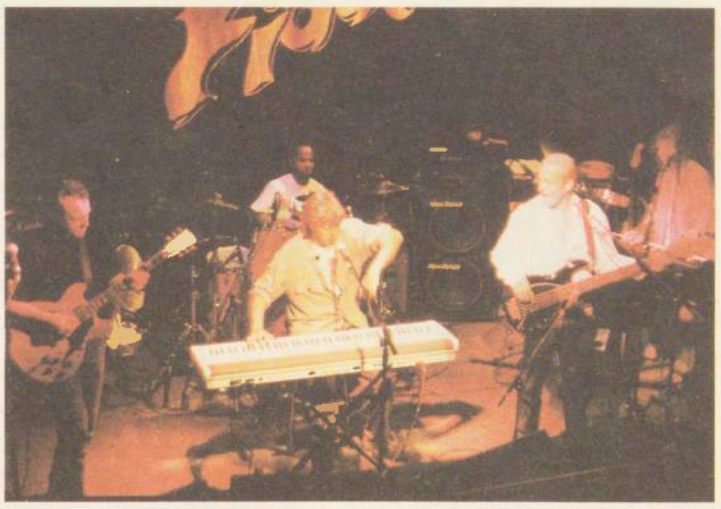
DOWN

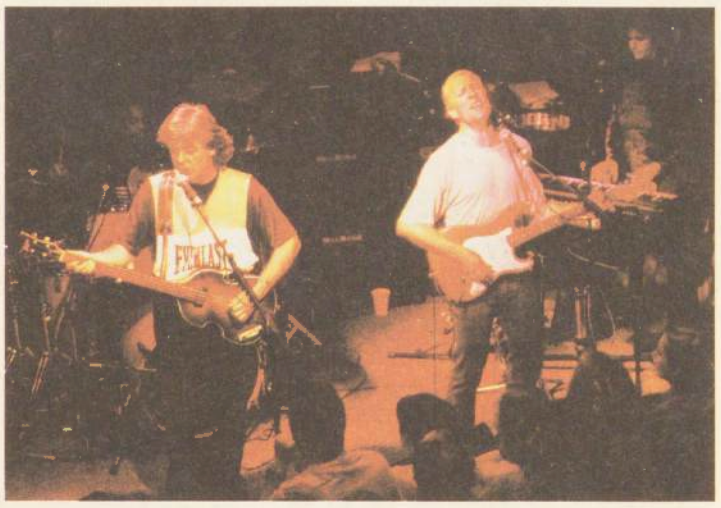
1 This man is the same, whichever way you look at him (4)
2 What is celebrated in the Metropolitan Cathedral? (4)
3 David Sheppard, the present Bishop of Liverpool, once captained England at this game (7)
4 The kind of choral work composed by Paul McCartney and Carl Davis (8)
5 It is described in 21 across as "a clean machine" (4-6)
7 Musical measure for Americans (3)
8 Lennon-McCartney song of most recent history? (9)
14 Liverpool "birthplace" of The Beatles (6,4)
15 Hairdresser's and photograph-seller's premises in Penny Lane? (6-4)
16 Royal Court, Empire etc. as exhibited to visitors (4-6)
22 "--- it be" (3)
25 The Liver is a legendary one (4)
26 "---- 'n' roll" (4)
27 "Used to fight like cats and ----" (Ballroom Dancing) (4)
28 Lines of waiting people, we hear, for signals given to musicians? (4)

Solution to Quizword in CS 57:
Panel A - RADISH, CORIANDER, VITAMIN A, CHEESE ON TOAST, MADEIRA, CINNAMON, MUFFINS,CUMIN SEEDS, HORSE BEANS, SALTING, TACO.
Panel B - HORMONES AND ANTIBIOTICS GIVEN TO FARM ANIMALS CAN CAUSE CANCER, DEFORMITIES AND OTHER DISEASES IN HUMANS
Winners
Cynthia Dauer of Bloomfield, New Jersey, USA / Alan Bratnick of Parma, Ohio, USA
Paul Hillier of Mansfield, Notts, England / Yvonne Verlander of Kenley, Surrey, England
N. Julyan of Southport, England









PHOTOS: GEOFF SWAINE & STEVE DOUBLEPRINT

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